COMIX WORLD 120. May 15, 1979. © Clay Geerdes, Box 7081 Berkeley, CA 94707. World Rights Reserved. Logo by New York cartoonist Ken Hahn. Subs: $6 for 24 in U. S., $10 for 48. Ads $5 and $10 (write for info). Strips on page 2 courtesy of Jacques bouvin.* Some of the following new funnybooks should be showing up at your dealer in the next few weeks: Warren Greenwood's ZERO #4, SHALL WE DO IT AGAIN (edited by Daniel Haus), S. Clay Wilson's CHECKERED DEMON IN OUTER SPACE. Underway: SNARF 9, BIZARRE SEX 8, DOPE COMIX #3, BAREFOOTZ 3, and a UFO book being assembled by Larry Shell. Interesting that the 46th issue of THE COMICS JOURNAL is announcing books like Larry Shell's BARN OF FEAR as though they were just on the stands. BARN OF FEAR has been around for two years, guys. Undergrounds are a funny business. By the time some of the books get into print, the artists have long forgot what they were into at the time they did the art. Such a long time gap between creation and publication. Not to mention the mess that occurs when books are advertised. Some of them never get completed. An artist puts off drawing his stuff until it's too late and the work that was done for one title winds up in some other mag. I remember some years ago Jim Osborne came up with a great title--VELVET VICE. He drew a few pages of it, then got involved with other things and finally sold the artwork to ARCADE. VELVET VICE was never published, but it's on a lot of want lists just the same. Artists often make up parody covers and titles and stick them in their books and these raise havoc with collectors who can never find copies of stuff like MUTANT LOVE.* The little BANANA-RAMA comic put together by Jan Tonnesen and Jon Hartz started as an eight-pager, but ended up with 24 as other artists wanted to contribute. Anyone interested may write to Jan or Jon at 1629 University Avenue, San Diego, CA 92103.* Making it is having Eric Vinicoff use your name for one of his characters in a story in ANALOG. Check out the May '79 issue (GHOSTWRITTEN MAN by Vinicoff and Marcia Martin). Most of the characters are named for people who own and work with Berkeley's Comics and Comix.* ORGASM REVIEW is out from Cosmic Circus, 521 33rd St, Oakland, CA 94609. $2 pp. Some weird art and a hardcore cover that ought to more than tickle your fancies.* NO STATIC is 25¢ from Bill Sherman, 1103 N. Oak, Bloomington, IL 61701, a four-pager.* These funnybooks are all adults only, so state that when you order. The Big Brotherly post office is opening mail these days (they rip open one of my envelopes each time I mail out CW and I consider it an invasion of my privacy but what can you do?)* Jay Lynch says Phoebe and the Pigeon People is syndicated and if you wanna see it in your town write your local paper and ask them to run it. The reprint book should be out soon.* The latest BABYFAT (#4) is 50¢ from me. The latest three mini-mags are $1 (BABYFAT, PHOTOZINE 1, and the VAGINAL EXERCISES PAMPHLET).* BAY CON V, July 27-29 at USF in S. F. CG

COMIX WORLD MINI-SERIES:

The Comix World Mini-Series is the result of many ideas and very little money. The idea for BABYFAT, THE LITTLE ILLUSTRATED MAGAZINE OF WEIRD NEWS ITEMS, came together one night in Denny's where Ashkenaz-owner David Nadel and myself were hamming it up. For years, I've collected weird items from the daily papers, mostly bits that demonstrated what a wide range of behavior was possible among humans. Now my interest in this esoterica is not unique by any means. It was George DiCaprio's interest in weirdness that lead to the publication of FORBIDDEN KNOWLEDGE. Byron Werner organized his view of bizarre Americana into FAMOUS POTATOES and before that Tom Hosier was into things like PURPLE WARP and MODERN CORRESPONDANCE. All of us are into various manifestations of mail art and postal art and dada and my recent series of mini-comix come from all of this and more. The format has been around for many years. Larry Rippee remembers Justin Green coming into Gary Arlington's comic store in the Mission District of San Francisco with a little comic. Gary published it and sold it for seven cents. This was the first of the seven-centers, the "Off the Cuff" comix (circa 1971-72). There were, of course, pornographic eight-pagers done in the late thirties and early forties, but these had a slightly different size and format from Arlington's comics. The Tiajuana Bibles were clandestine and under-the-counter books, while Arlington's and mine are openly sold to anyone over 18. My comix would not even be restricted to adults in a logical society, but they do contain an occasional tit or some humorous nudity, hence they must be classified for adults only. The first comic I published in the small format was a reprint of Pat Daley's FIRST EMPIRE FUNNIES. Just before the first Underground Con in 1973, Dot Bucher gave me the work for two little comix: A HUMOUR or WHAT WOULD MAN DO WITHOUT HIS SENSE OF HUMOUR? and A STUDY: VIOLENCE SAYS: "LOVE ME AMERICA!" I published A HUMOUR, but the art for the other comic required a lot of expensive stats, etc., and I didn't have the money at the time so I couldn't get the book into print until 1979. As subscriptions to the newsletter increased during 1978-79, I decided to use the extra funds to do the mini-comix series. Disco was at its height and I did the little DISCO MOUSE as a light parody of SATURDAY NIGHT FEVER. It has an odd size because all of the original drawings were done 11 x 14. All of my subsequent comix have originals that are 5x7. (CONT'D ON PAGE TWO)

MONTGOMERY CLIFT

It's called the Fame Game and if you decide to play, be ready to have your private life spread all over the pages of the tabs. Brando's ex is telling all, implying sex symbols are lousy in the sack, and Patricia Bosworth's bio of Monty Clift is really an eye opener (Bantam, 1979). Born in October of 1920, the second twin out of the womb, Monty lived the good life as a kid, and when his dad lost it all during the depression, his mother scrubbed floors and did lots of shitwork without ever allowing her kids to lose their elite attitudes. Monty might have been a cartoonist (as you can see from the paragraph below) and it's interesting that he was never allowed to pursue his artistic bent. The folks didn't like it much when he made movies. Monty was the total fuck-up, a dope addict and drunk all his life, accident prone, a perfectionist who never got any awards in Hollywood because he just couldn't lick boots. Great!

Monty appeared the most docile, the most obedient of the three children. He did precisely as he was told. He was a quiet little boy, and he clung silently to his twin sister for comfort and protection. Only in the cartoons he drew when he was six does one see reflections of his subconscious. He sketched grotesque and remarkably accurate caricatures of his entire family. The crude balloon faces with their thick black brows and spindly legs expressed the spirit of the enigmatic Clift persona to a remarkable degree.

After my second divorce in 1972, I went through one of those lonely periods where I spent a lot of hours in coffee houses. I watched a lot of waitresses and listened to a lot of their rap. That's where the title WEIRD WAITRESS FANTASIES came from. I did the cover and solicited the artwork from seven other artists. They could draw a fantasy they had had concerning a waitress or they could do a fantasy a waitress might have about a customer. The artists who participated were all subscribers to COMIX WORLD. They were John Valandingham (New Jersey), Clay Fourrier (Louisiana), John Wozniak (San Francisco), Brad Caslor (Canada), Bob Vojtko (Ohio), George Erling (New Jersey), and Brad Foster (Texas). After WEIRD WAITRESS came BABYFAT 1. I did the cover. Interior art was done by Fred Hembeck (New York), whose work I had seen in THE BUYER'S GUIDE; Scott Shaw, who collects gorilla artifacts; he lives in Van Nuys, California; Brad Foster (Texas); Gary Whitney (Chicago), and Bob Vojtko (Ohio). I did the cover for BABYFAT 2, exaggerating American tit worship, and the interior work included panels by George Erling, Vojtko, Whitney, and Foster. I read about John Travolta being invited to eat at the White House and decided such an event had to be the satirical cover for FRIED BRAINS 1. I wrote to Gary Whitney and he did it right away. The book was out in January, 1979. All of the previous ones were run in 1978. Interior art in FB included: Jamie Alder, Brad Foster, Gary Whitney, and Brad Caslor. In March, I did my first issue of FUNNY INSECTS, which consisted mainly of movie parodies. I finally got enough art together to print WEIRD RIP-OFFS the same month. This one has my cover and interior illos by Foster, Larry Rippee (who stapled and cut many of the earlier Off the Cuff comix when he was working at Gary's store), Gary Whitney, George Erling, Clay Fourrier, and Bob Vojtko. Hunt Emerson visited in the Bay Area in October of 1978. Interviewing him and Suzy Varty re the British comix scene, he said he would do a cover for BABYFAT #3.

People have asked me about the meanings of some of my titles. Well, they don't really have any specific meanings. To me, titles don't have to relate to contents. They're just images. They stimulate the mind, play with the psyche--that's what comix are all about. Why do certain artists appear in the comix and not others, well, I work with those people I have found to be interested in the project and reliable. If an artist hasn't got time to do a 5x7 panel for a book, then I like him to say so and that's that. I don't have to hold my book up for a year waiting for him to get it together. I do the paste-up and the running around and pay the expenses on the project. My artists get their originals back, twenty copies of the comic per illo, and a lot of media and advertising exposure. So when someone says he wants to do an illo for one of the mini-comix, I expect that panel within ten days so I can get the book out. The project is ongoing and open to any young artists who accept the terms.

-Clay Geerdes 3-79

FAMOUS POTATOES is a weird ad-dada-zine produced by Byron Werner. The page above is from the four- and latest issue. #1 is sold out. #2, 3, and 4 are $1.25 pp from Byron at P. O. Box 49623, L. A., CA 90049. * The infamous Nickelettes, denizens of San Francisco's women's lib underground, have a new "off the women's room-wall musical comedy" in the works and you local people can see it at 3543 18th Street in San Francisco on May 24 for $3. I will be in Los Angeles at the American Booksellers Convention that weekend, but good luck, Nicks! * A full-length animated film of LITTLE LULU? Yep. The Variety ad said "finally, she's here:" Can it be they do not know that Lulu was an animated cartoon star for years? Lulu was born in 1932 as a panel in the Saturday Evening POST. Created by Marge Henderson Buell, she was in comics by 1945.

IT'S STRANGE, MR. GRUFF... I HAVE BUTTERFLIES IN MY STOMACH, AND I DON'T KNOW WHY !
Jacques
NEXT TIME YOU LOOK AT FLOWERS REAL CLOSE UP... KEEP YOUR MOUTH SHUT !